

Real Women Have Curves Worksheet

1. Describe the *stasis* in the play: where, when, who, what, etc. in a paragraph.

The stasis in *Real Women Have Curves* is the day to day life of an 18-year old Mexican-American girl named Ana Garcia. Ana is recently graduated from high school and dreams of becoming a writer one day. It shows the everyday aspects of her life working in her older sister Estela's sewing factory along with her mother and two other women from their neighborhood in East Los Angeles.

2. What is the *intrusion*?

The intrusion is the moment when Estela reveals that she doesn't have a green card. All of the women panic when they think they see "*la migra*" outside the factory, but then calm down once they remember that they are all legal now; this causes Estella to reveal that she has not yet applied for her green card.

3. What is the *unique factor*?

The unique factor is that the women have to finish an order of 100 dresses by the end of the week. This is a large amount to finish in only a few days, but they have to get it done in order for the company that Estella makes dresses for to pay her the money that they owe her so that she is able to pay her workers, as well as a lawyer to deal with her lawsuit.

4. What is the *dramatic question* that should be answered by the end of the play?

Will the women be able to band together successfully and complete the order of dresses? And if not, what will happen to Gloria (and the rest of the women) as a result?

5. Provide an illustration of the *two kinds of exposition* that the play has in it.

The exposition that all of the characters know is that Estela's troubles with getting her green card because of her legal issues. The exposition that only Rosali knows is that she has been living off of only diet pills in order to lose weight.

6. Identify the most *theatrical moment* in the play and of what importance it seems to be.

The most theatrical moment is when, starting with Ana, all the women strip down to their undergarments in celebration of their bodies.

7. List some of the *themes* of the play.

Racial Barriers

Femininity

Female Sexuality

Body Image

8. What do the principal characters *want* and what are some *obstacles* that stand in the way of them getting what they want?

Ana wants to go to college at New York University and become a writer; she cannot not afford it and is not yet eligible for financial aid. Estella wants to get her green card and have a successful business; she has a criminal record and a lawsuit that prevent her from applying.

9. Describe some possible *images* in the play and how does the *title* help us understand the play.

The title is representative of Estella's boutique at the end of the play; it is also a way of saying that being a skinny, "size seven" is not the reality of most women, and that the things that make you a woman are your experiences and the life that you live. The image of the dresses that the women make are significant because they come in a variety of shapes and sizes, as do all women.

10. Briefly define the *family relationships* that are examined in the play.

Even though not all of them are related, all of the women in the factory interact and act like a family. Also, though Estella, Carmen, and Ana argue like mothers and daughters do, their love for each other is very evident.